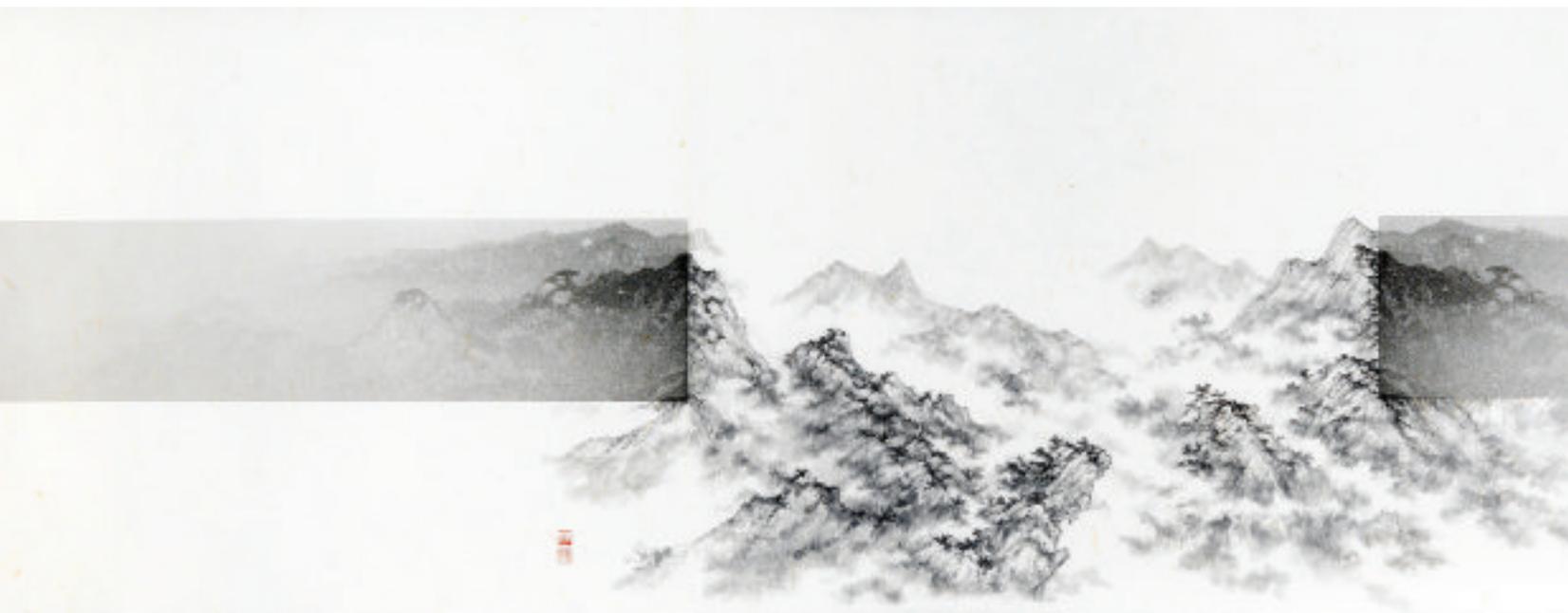


BY DANIELLE AVRAM



OF MYSTICAL MASTERFUL MEASURE

Dreams and Illusions define the work of contemporary artists
collaborating with Dallas Symphony Orchestra.

A combination of the Spanish words for sun (sol) and moon (luna), Dallas Symphony Orchestra's annual SOLUNA festival brings together music, performing, and visual art to create an immersive, holistic experience. Now in its third year, the 2017 Nancy A. Nasher and David J. Haemisegger Family SOLUNA International Music & Arts Festival debuts May 15 with a program based around the theme, "Dreams and Illusions." Featuring a roster of international and local participants, the festival places the viewer front and center in a series of hallucinatory, participatory events that dance between reality and the sublime.

Left: Arnold Chang and Michael Cherney, *After Mi Fu*, 2010. Right: Henri Scars Struck at Le Grand Palais by Charles Kessous.



WE KNOW YOU'VE GOT SOUL

On May 16, the Crow Collection of Asian Art opens *We Know You've Got Soul*, a soundscape installation by Grammy Award-winning French composer and pianist, Henri Scars Struck. Struck, who has worked with the likes of De La Soul, Madonna, and Alicia Keys, is known for his original soundtracks—highly sought after in the fields of music, fashion, and visual art—and his site-specific soundscapes, which have been displayed at the Chateau De Versailles, Notre Dame De Paris, and National Geographic Museum in Washington, DC.

At the Crow, Struck presents a composition inspired by the journey of the soul through life and the afterlife, taking visitors through various stages—earthly life, death, purgatory, and beyond—as they traverse the galleries. Beginning on the first floor, the piece is grounded by the collaborative works of Arnold Chang and Michael Cherney, which blend photography and painting to

create imaginative landscapes that call to mind historical Chinese painting, mythology, and the notion of witnessing “heaven on earth.” Further into the museum, visitors will encounter works from the permanent collection that speak to positive and negative judgment in the hereafter, culminating in the final gallery, which contains an exhibition about the afterlife.

As visitors move through the space, Struck hopes that they will take the time to disconnect from the chaos of daily life and think about their own spiritual beliefs: “I hope that visitors walking through the Crow can forget their problems, reset their minds, and enjoy the exquisite artwork before they look at it on their smartphones, and maybe ask themselves, without any pretension, what they would change in their lives if they knew with certainty that an afterlife is real.”

Colours by Nominoë will be on display from May 16 to 21 at Nasher Sculpture Center. Courtesy of Light Cone.



The University of Texas at Dallas School of Arts, Technology and Communication, in conjunction with French experimental film preservation and distribution non-profit, Light Cone, present *Ultra Seeing: The Mandala Pattern* at the Nasher Sculpture Center, featuring a screening of abstract films by legendary experimental filmmakers Jordan Belson, Bruce Conner, Adam R. Levine, Joost Rekveld, and James Whitney; a live performance by Denton-based artist Martin Back; and an immersive installation by French collective Nominoë. Belson's kaleidoscopic images are set to music by visionary sound artist Henri Jacobs, while the poetic footage of Bruce Conner is augmented by the hypnotic pulse of Terry Riley's *In C*.

Back resurrects his own 2005 piece, *Performance For No One*, with a live cinema performance in which he manipulates various pieces of recorded video footage in real time via a digital computer and external hardware tools, simultaneously affecting image and sound. The artist likens his performances to that of a DJ scratching a record, manipulating existing material through a series of studied and intuitive actions. Inspired by pioneering experimental video artist Steina Vasulka, whose investigations into analog and digital processes sought to establish an electronic syntax that could then be altered through mechanical and physical interactions with the body, Back's work is a dance between man and machine, a continual regurgitation and recontextualization of information to form a new visual and auditory language.

ULTRA SEEING: THE MANDALA PATTERN

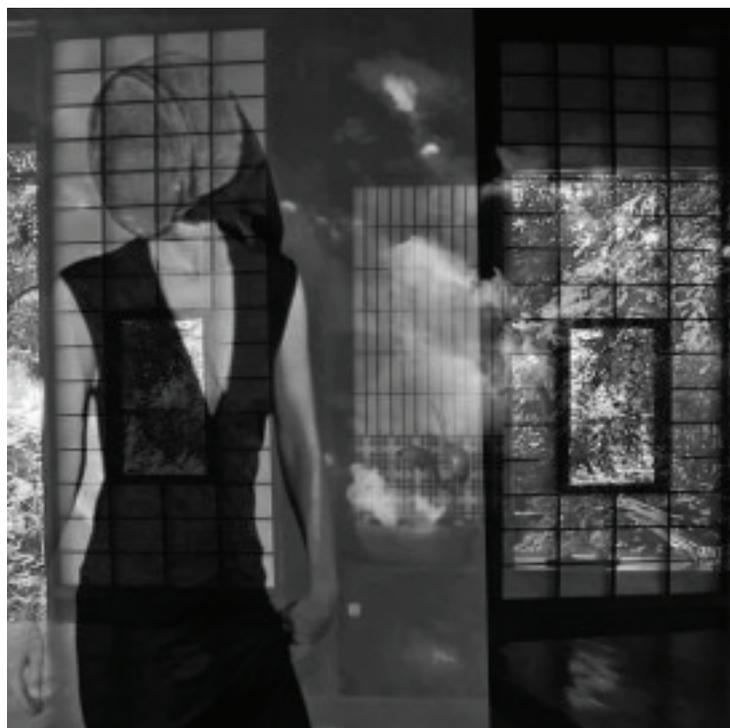
DREAMSPACE

Two other local artists, Frank and Lee Dufour, will showcase an interactive audiovisual installation at the Meyerson Symphony Center. The duo, known collectively as Agence 5970, specialize in works that explore the collision of perception and representation, combining their separate professional experiences into a wholly unique expression of the dynamics of time, space, memory, and dreams. Frank is a professor at The University of Texas at Dallas, in the School of Arts, Technology & Emerging Communication, who specializes in sound design and interactive digital art, while Lee has a background in trend scouting, creative marketing, and brand consulting for luxury markets such as fashion, health and beauty, and home décor and textiles. Together, the two create immersive, audience-driven installations that marry technology with the physical presence of the body through reactive and recursive systems in which the viewer affects the audiovisual content.

Agence 5970 has staged two previous productions in Dallas. The first, *Acoustic Shadows*, at the Dallas Museum of Art, was based on a modern interpretation of the myth of Orpheus, whose failed attempt to rescue his wife Eurydice from the Underworld resulted in him losing her forever. The second, *DREAMARCHITECTONICS*, at the Dallas Contemporary, explored the structure of oneiric time as it relates to movement and memory, positing that dreams are influenced by the physical movement of the dreamer's body, creating a fleeting mental and physical feedback loop that echoes upon waking.

For *SOLUNA*, the pair will present a further examination of this phenomenon with *DreamSpace*, a series of short, non-linear, dream sequences affected by audience input. The experience is designed to create the sensation of attempting to recall a dream, making “the viewer aware of the fragile and fugacious sensation of space and movement occurring in dreams by infusing into the performance space a state of reverie, or meditation, favorable to the exploration of the temporal structure of dreams.”

The production consists of a large-scale video projected onto the architectural feature in front of the Meyerson Symphony Center and a three-dimensional sound system that defines the interactive space. Agence 5970 also commissioned fashion designer, Charles Smith II, to create wearable poetry for dancers from The Bruce Wood Dance Project, which audience members will read aloud. As the texts are spoken they are analyzed according to the acoustic and temporal signature of the reader's voice, thereby affecting the visual and musical output to create a space in which the imaginary and the real enter into an intriguing dialogue.



Both images: *DreamSpace*, stills from an interactive audio-visual installation. Courtesy of Frank and Lee Dufour.